

LAND's END
Chamber Ensemble

Rollin' down #1



Centennial Tour

EDMONTON

Monday, February 13, 2006 at 8:00 pm
University of Alberta
Convocation Hall



Canadian
Heritage

Patrimoine
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LAND'S END CHAMBER ENSEMBLE

Land's End Chamber Ensemble features an array of extraordinary performers residing in Calgary. The members of the ensemble share an enthusiasm for bringing classical music into the 21st century. Land's End received the Western Canadian Music Award for the Outstanding Classical Recording of 2005, and also had the opportunity to perform at Alberta Scene in Ottawa in 2005, in celebration of the province's centennial.

Land's End is grateful for the generous support of Heritage Canada and the Alberta Lotteries Fund, which has made this tour and the new centennial cd possible.

There will be a draw for five lucky winners of *Rollin' down #1* at tonight's concert, and it is also available for \$10.00.

Founded in 1997, Land's End Chamber Music Society of Calgary is dedicated to presenting new works by emerging Calgary and Canadian composers, as well as great masterworks from the 20th century through to the present day. Land's End has premiered and commissioned many works, presented cabarets, theatrical shows and special events such as the Alfred Schnittke memorial concert in June 2000. The Society sponsors a series featuring the core ensemble in combination with extraordinary guest artists and an annual competition for emerging Alberta and Saskatchewan composers. To learn more about Land's End, visit the website at www.landsendensemble.ca

Educator's Materials

Visit www.landsendensemble.ca and follow the "100 Years New – Educator's Materials" link to download activities and listening guides for the new Alberta/Saskatchewan centennial cd and tour, created by Artistic Director, Mark Hopkins.

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Rollin' down #1

PROGRAM

- (1876-1963)
- March from I.O.U March & Two-Step (1898)Vernon Barford -
- Minuet and Trio (1933)Arthur Collingwood
(originally for piano, arr. Andrea Neumann)
- Meditation, Op. 39 (1935)Clifford Higgin
- Partita in the Style of J.S Bach (ca.1945)Leonard Leacock
Prelude
- Innuu: Three Masks (1987)Allan Gordon Bell B433
Mask I
Mask II
Mask III

~Intermission~

- Six Preludes (1947)Violet Archer A672
Prelude 3: Lento - come elegia
Prelude 6: Allegro appassionato
- Recollections (1954)Robert Fleming
- Anamnesis IV (1995)William Jordan
Nebelland - Adagio
- Places of transcendence: prairie, by the side of the road, midnight (2005)Shane Fage
- Rollin' down #1 (2005)Neil Currie 08 37
(1955- ILIN)

Land's End Chamber Ensemble

Elizabeth Bergmann, piano
John Lowry, violin
Andrea Neumann, violin/viola
Beth Root Sandvoss, cello

Special Guests

Chenoa Anderson, flute
Liza Scriggins, viola

PROGRAM NOTES

VERNON BARFORD *MARCH FROM I.O.U MARCH & TWO-STEP*

Vernon Barford (1876- 1963) was born in Berkshire, England, and immigrated to Canada in 1895 after failing his exams at Oxford. He homesteaded in the Qu'Appelle Valley briefly before being hired as the organist at the church in Fort Qu'Appelle. He taught piano there for four years before moving to Edmonton. There, he was the organist at All Saints Church (later All Saints Cathedral) from 1900 to 1956. He founded the first provincial music festival and conducted several choirs and orchestras, including the Edmonton Symphony's 1924-25 season. Barford also gave a series of radio lectures on CKUA in the 1930s. Vernon Barford Junior High School in Edmonton is named after him. *I.O.U March & Two-Step* was written in 1898, during Barford's time in Fort Qu'Appelle. Although his church music would always remain very traditional and English in style, he composed several marches and two-steps around this time, reflecting the influence of popular music. This is not surprising considering the cultural isolation in which he was living.

ARTHUR COLLINGWOOD *MINUET AND TRIO*

Arthur Collingwood was born in Yorkshire, England in 1880. From 1898-1930 he was choirmaster of the Free West Church in Aberdeen and also lectured at Aberdeen University. In 1931 he emigrated to Canada as the head of the newly formed Department of Music at the University of Saskatchewan. In 1932 he founded the Saskatoon Symphony and remained its conductor until he retired in 1947. The University of Saskatchewan holds his library and compositions, which include choral, vocal and piano works. He died in Montreal in 1952. The *Minuet and Trio* in G Major for piano solo was composed in 1933 in Saskatoon, and was arranged for string quartet by the Land's End Chamber Ensemble's own Andrea Neumann.

CLIFFORD HIGGIN *MEDITATION*

Clifford Higgin (1873-1951) was born in Bacup, England, and studied music with Charles Nuttall. Higgin established himself as a choral conductor in England, winning the conductor's medal at the Concours International de Musique in Paris in 1912. In 1914 he moved to Canada to conduct the Schubert Choir in Brantford, Ontario. In 1920 Higgin was hired as organist and choir director for Knox United Church in Calgary, where he was instrumental in founding the city's first youth orchestra, the Calgary Light Opera Society, and the Calgary Music Competition Festival. His involvement with the choir at Knox United meant that he could compose music for large groups and actually hear it performed. His largest work was an oratorio entitled *Calvary*, which premiered in England in 1908, but was not performed in Calgary until 1947. *Meditation*, Op. 39, was composed in 1935. In Higgin's own catalogue of works it is also listed as *Slumber Song*. The piece is slow and meditative and was likely composed for a church service.

LEONARD LEACOCK *PRELUDE FROM PARTITA IN THE STYLE OF J.S BACH*

Leonard Leacock (1904-1992) was born in London, England. His family moved to Banff, Alberta, when he was four years old. During the First World War, when his mother was dying from cancer and his father was serving overseas in the army, Leacock went to live with an aunt in Boston. It was there that he had his first piano lessons. At the age of 17 he left school and moved to Toronto. There he worked as an usher at Massey Hall while pursuing an Associate's Diploma at The Toronto Conservatory of Music (now the Royal Conservatory of Music). In 1924 Leacock settled in Calgary where he taught at Mount Royal College until his retirement in 1987. The Leacock Theatre of Mount Royal College was named after him in 1972. The following year he received an Alberta Achievement Award and in 1985 he was named a Member of the Order of Canada. The *Prelude* comes from Leacock's *Partita in the Style of J.S Bach*, consisting of *Prelude*, *Sarabande*, and *Fugue* for solo violin. It was performed in 1947 at the annual Local Composer's Concert as part of the Calgary Women's Musical Club Season.

ALLAN GORDON BELL *INNUA: THREE MASKS*

Allan Gordon Bell, born in Calgary in 1953, received a Master of Music degree from the University of Alberta. He has been a professor of composition and theory at the University of Calgary since 1983. He has written chamber music, and for voice, choir, orchestra, band and electroacoustic media. For its fiftieth anniversary in 1986-87, the CBC commissioned Allan Bell to compose *Innuu* ("the spirit that lives in all things" in one Inuit dialect), which is dedicated to Elwood Springman (1940-87). Professor Bell is expressing a feeling of how the geography of the North fascinates him. "Northernness touches every Canadian's soul because we think of ourselves as a northern people; all of us have some attachment to the sounds and qualities which come from that cold environment. If we really look, there is a tremendous amount of activity going on in the north. All we have to do is begin to listen and our entire mind is filled with all sorts of sounds. It's really quite a vigorous place." The composer does not explain the "three masks," but gladly speaks of the meaning of *Innuu*. He understands that "the approach of the Inuit - and that of other North American natives - their spiritual life is timely." The world's objects are not just to be used and discarded, but deserve respect and honour. "A rock or a stone or an animal or a plant: each has a being which they respect. I'd like that kind of thinking to permeate all of our culture because then we'll approach the world much differently. We'll think about the world as something to care for and respect; and when we use something, we'll be grateful for it rather than think it's just for us to destroy."

VIOLET ARCHER *SIX PRELUDES: PRELUDE 3 AND PRELUDE 6*

Violet Archer (1913-2000) was born in Montreal and studied music at McGill University. During the summer of 1942, she studied composition in New York with Bela Bartok, and later was a student of Paul Hindemith at Yale University. After completing her Master's Degree at Yale, she spent many years composing and travelling. She performed her piano works in England, France, Switzerland, and Italy, was Composer-in-Residence at North Texas State College, and taught at Cornell University and at the University of Oklahoma in 1962. Archer joined the faculty at the University of Alberta, retiring in 1978. She continued to compose full-time until the end of her life. *Prelude 3 - Lento - come elegia* - begins with octaves filled in by a perfect fourth or fifth, consonant sounds but not traditional chords. Melodic fragments are built into longer, singing melodies as the sense of movement increases. The opening harmonies recur frequently throughout the piece, but always differ slightly. *Prelude 6 - Allegro Appassionato* - begins and ends with virtuosic cadenzas. The main section of the piece contains similar harmonies to *Prelude 3*, sometimes as chords and sometimes as arpeggiated runs.

ROBERT FLEMING *RECOLLECTIONS*

Robert Fleming (1921-1976) was born in Prince Albert, Saskatchewan, and moved to Saskatoon in 1928. In 1937, he went to England to study piano and composition at the Royal College of Music. After two years of study there he returned to Saskatoon. In 1941, Fleming began studies at the Toronto Conservatory of Music. His composition teacher there was Healey Willan. In 1946, Fleming was hired as staff composer at the National Film Board and in 1958, became its music director. Fleming was also the music director of the 1953 Ottawa Ballet Festival and the organist and choir director for several churches. After leaving the NFB in 1970, he lectured on 20th-century music and Canadian composers at Carleton University. *Recollections* was composed in 1954, while Fleming was with the NFB. Like most of his music, it is conservatively tonal but has a distinctly 20th-century sound.

WILLIAM JORDAN *ANAMNESIS IV*

A native of the southern United States, William Jordan (b. 1951) received his BA in Composition at the University of Georgia in 1971, his MA in Composition at the University of Pennsylvania in 1973, and his Ph.D. in Music Theory at Florida State University in 1976. He has studied with Nadia Boulanger at Fontainebleau, France. Now a Canadian citizen, he has taught theory, musicology, and composition since 1978 at the University of Calgary. In his own words: "*Anamnesis IV* (flute, cello, and piano) is the fourth of a cycle of chamber music pieces I composed in the 1990's. The goal of the cycle was very specific: to recall the unity of modernist technique in music and poetry. I chose the poetry that underlies *Anamnesis IV* from a number of collections of modern German [-speaking] poets. *Nebelland* is the third and longest movement of *Anamnesis IV*, and is a response to Ingeborg Bachmann's dark surreal poem with its strong images of winter, water, fog and ice, and betrayal."

SHANE FAGE *PLACES OF TRANSCENDENCE: PRAIRIE, BY THE SIDE OF THE ROAD, MIDNIGHT*

Shane Fage began his formal musical training at the University of Calgary and is currently a Ph.D. candidate in composition there. He has been a Composer-in-Residence at the Banff Centre thirteen times and was the faculty ensemble coordinator for summer residents in 1999. He was invited to participate at the Krzysztof Penderecki symposium and festival in Krakow, Poland (by personal invitation of the Penderecki family). He was also a liaison between the Banff Centre and the Penderecki's during the summer of 1998. In Holland, Fage gave a performance of his orchestral work *Westerbork Memorial* with the Gelders Fanfare Orchestra. The performance of this Holocaust work took place during a national day of remembrance celebrating the liberation of the Dutch people in 1945. Fage is now teaching composition in Cyprus. Land's End Chamber Ensemble commissioned the latest in the *Places of transcendence* series for this centennial project. In his own words: "*Places of transcendence* is a new direction for me. While it is true that imagery always plays an important role in my work, this is the first time I have written a piece so far from the landscape I am trying to represent. My memories of Alberta will always hold a very special place in my heart...but *Places* was not written in Alberta. It was written in Cyprus, 50 feet from the shore of the Mediterranean Sea. The visual image that I used for this piece was borne out of a sound that I heard in Cyprus. I heard the crickets. Lots and lots of crickets! It's strange that I would immediately associate that sound with the side of a road, late at night, in Alberta. But that's what happened. On top of that, the title of the piece occurred to me while I was in Alberta, but I never 'saw' that image until I was in Cyprus. So maybe that's it. Maybe the 'place of transcendence' is an image that lives in our mind's eye.... And our heart. (...)"

NEIL CURRIE *ROLLIN' DOWN #1*

Neil Currie was born in Moose Jaw in 1955. He gained prominence as a composer in Australia in 1987 when his *Ortigas Avenue*, a piece for chamber ensemble inspired by the 1986 Filipino revolution, was praised by Corazon Aquino, then President of the Philippines. The work was subsequently performed throughout Oceania, as well as the UK and the USA. From 1990-1992, Currie was Composer-in-Residence of the Adelaide Symphony Orchestra, and was commissioned to write a fantasia for the ASO Brass and British organist Simon Preston. During this time he met guitarist John Williams, who commissioned a concerto for guitar and orchestra that was given its premiere by Williams and recorded with the ASO in November of 1990. Currie returned to Canada to complete his Doctorate at the University of British Columbia in the mid 1990s. He was Artist-in-Residence at the Banff Festival in 1997 and Composer-in-Residence with the Saskatoon Symphony Orchestra from 1998-2001. *Rollin' down #1* was commissioned by the Land's End Chamber Ensemble for this centennial project. It is the sound track for driving down the Trans-Canada Highway (Highway #1) through the prairies. The impression of endless horizon is reinforced by the dearth of turns and curves. Clear, endless sky and gently rolling parkland help to maintain a sense of continuous yet restful motion. *Rollin' down #1* can also mean rolling down through the decades of the first century.